

Cup-and-ball toys were played by the ancient Greeks and Romans. Today, in Mexico and South America, it is called *balero* (pronounced bah-LEH-doh), and there, the ball does not have a round shape, but is drum-shaped. This requires a different range of swinging motions from the user. The Inuit have made a version of this toy for years from carved bones. Players try to get a target bone, which is attached to a string and looks like a small spear, into a catcher bone, which has an opening and looks like a tube. Hand-carved cup and ball games were played by the **Amish** (a religious group who came to America in the 1700s from Germany and France), people from Appalachia, and by the pioneer children in America in the 1800s.

These toys are easy to make and will give you and your friends hours of fun. This is a great way to practice your eye-hand coordination skills.

Here's What You Need

- ☐ newspaper
- ☐ string
- ☐ scissors
- ☐ masking tape
- ☐ 1 plastic 6–8 ounce (175–250 ml) cup with a rim diameter of about 3 inches (8 cm)
- ☐ pencil

Here's What You Do

1 Take about $\frac{1}{2}$ sheet of newspaper and roll it up into a ball with a diameter of about 2 inches (5 cm). If your paper ball is larger, unroll it and tear off some of the newspaper. Then roll it into a ball again and measure.

2 Cut a piece of string about 36 inches (91 cm) long. Tie one end around the paper ball and secure it with a tight knot. Cover the ball with the masking tape. You don't need a lot of tape, just enough so that the paper won't unroll. You will cover part of the string as well, but leave the one end of the string free.

3 You can tie the loose end of the string around the base of the cup and secure it with a tight knot, or you can simply tape the end of the loose string to the bottom of the cup. See illustration on page 108.

4 Measure $1\frac{1}{2}$ inches (4 cm) from the bottom of the cup and mark the spot with the pencil. Starting at the rim of the cup, cut down to the mark, then cut around the cup to cut off the top part of the cup. Test out your ball-and-cup toy to see if you can get the ball in the cup.

Tour de France kids guide



The Tour de France is, without doubt, the worlds biggest cycle race. It's fast, it's furious and it's a brilliant great way to get kids interested in bikes and cycling. To get in the mood and give you a taste of the excitement we've put together a family friendly Tour de France kids guide to help your family get the most out of this years race.

Tour de France kids guide – the basics

The Tour de France is the worlds longest cycle race that takes place over 23 days and covers over 2,200 miles. Each year the race takes a different route, but the finish is always in Paris with a magnificent sprint down the Champs-Élysées.

Although named the Tour de France, the race ventures into other countries such as Belgium, Italy and Spain. In previous years, stages have been held in England but no such luck this year.

Each day of the race is known as a 'Stage', and Stages can last up to six hours. At the end of each day the rider who crosses the finish line first is the 'Stage Winner' and gets to go up onto the podium. In total, there are 21 stages over the 23 days, so the riders only get two rest days over the whole race!

A few interesting Tour de France facts

- The first Tour de France race was held in 1903.
- The youngest rider ever to win the Tour de France was Henri Comet – he was only 19 years old when he won in 1904.
- The oldest person to win the Tour de France was Firmin Lambot, who was 36 years old when he won in 1922.
- It is expected that around 15 million spectators will line the route of this years tour.

We've got lots more interesting [Tour de France facts for kids](#) if you click on the link – find out why the 100th Tour de France didn't take place 100 years after the 1st race, what the last rider in the race is called, and when the women race.

Kids guide to Tour de France jersey colours

When you're watching the Tour de France on TV, you'll hear the commentator talking about different colour jerseys. But what do they all mean? To help, here is the Cycle Sprog kids guide to Tour de France jersey colours

Kids guide to Tour de France jersey colours

There are four different jerseys awarded in the Tour de France. The most famous is the yellow jersey, but there are also green, white and a polka dot jersey awarded each day.

Many people think that the cyclist who wins that day's race gets the yellow jersey, but this is **WRONG!**

This rider is called the Stage Winner, and they get to go up onto the podium and celebrate their win. They don't get a jersey just for winning a stage. Sometimes the stage winner also wins a jersey, but this doesn't happen every day.

The coloured jerseys are awarded to riders for being the best or fastest in the overall race, and they get to ride wearing the jersey the next day. The Jersey is made of a material called Polyester that keeps the rider cool.

Tour de France yellow jersey

At the end of each stage of the Tour de France, the cyclist with the **FASTEST OVERALL** time from the very start of the race gets to wear the famous Yellow Jersey. This is called the 'Maillot Jaune' in French. When a cyclist crosses the finish line their time is recorded, and this is their time for that day (known as a stage). At the end of each day, the cyclists have all of their stage times from the start of the race added up.

The cyclist with the quickest overall time from the very start of the race is awarded the yellow jersey to wear on the next stage of the Tour de France.

On the first day of the Tour de France the stage winner is also the Yellow Jersey winner, because there are no other stages to add into the maths.

It is possible for a Tour de France rider to be wearing the yellow jersey and not to have won a stage. They may have finished in the top few places every day, meaning that they are a very fit and have a very fast overall time, but have not actually won a stage.



Sometimes one person leads all the way through the Tour de France and gets to wear the yellow jersey every day. The first person to do this was the Italian Ottavio Bottecchia in 1928. It has only happened 3 times in the races' history – the last time was in 1935.

Tour de France polka dot jersey



King of the Mountain replica jersey for your next birthday!

The best climber in the Tour de France is known as the 'King of the Mountains'. They are awarded the polka dot jersey. It is white with red dots, and is known as 'maillot a pois rouges' in French.

The King of the Mountains is the rider who has the most points from the mountain stages. Points are given out to riders who get to the top of the mountains first. The steeper the mountain, the more points a rider can get.

Richard Virenque was the overall King of the Mountains seven times between 1994 and 2004.

If you're a good hill climber you could ask for a kids sized

Tour de France green jersey

The Green Jersey is officially known as the "Points Classification" jersey, but it's often called the Sprinters Jersey. The green jersey is worn by the best sprinter and time trialist.

In French the green jersey is known as the 'maillot vert'.

At the end of each stage points are given out to all the riders. More points are given out for flat stages than



mountain stages, and lots of extra points can be won for winning smaller sprint races within a stage.

Points can be taken off a rider if they do something wrong and break the rules of the race.

Tour de France white jersey



The Tour de France White Jersey is given to the best young rider (under 26 years old) overall. In French the white jersey is known as 'le maillot blanc'.

The race organisers use the same maths to work out who wears the white jersey as they do for the yellow jersey.

The Tour de France race winner

The overall winner of the Tour de France is the rider with the quickest time across all of the stages. The winner is usually decided on the day before the last stage. This means that the winner of the Tour de France can ride into Paris on the last day, knowing that they have won. The end of the Tour de France is the famous sprint down the Avenue des Champs-Élysées – it is a great honour for a sprinter to win this final stage.

It is possible for a rider who has not been in the lead, and never worn the yellow jersey, to win the overall Tour de France by cycling very fast on the last day. This has only happened twice so far – in 1947 and 1968.

Tour de France Team jerseys

All the riders in the Tour de France belong to a team, and each team has their own jerseys, which show who the team sponsor is.

Team Sky is one of the Tour de France Teams.



Tour de France - Design a Team Jersey

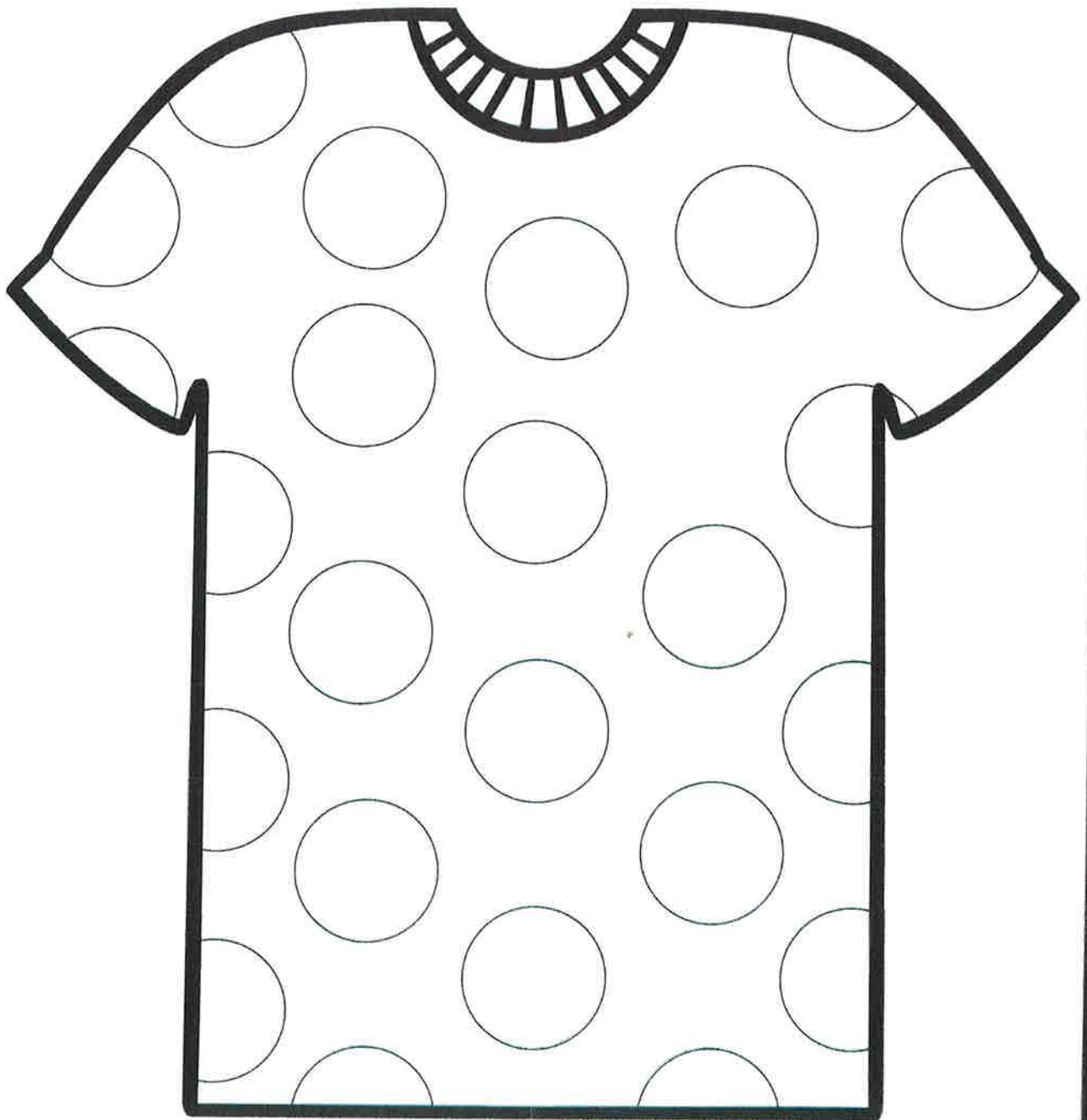
Design your own cycling top for a team taking part in this year's Tour de France race.





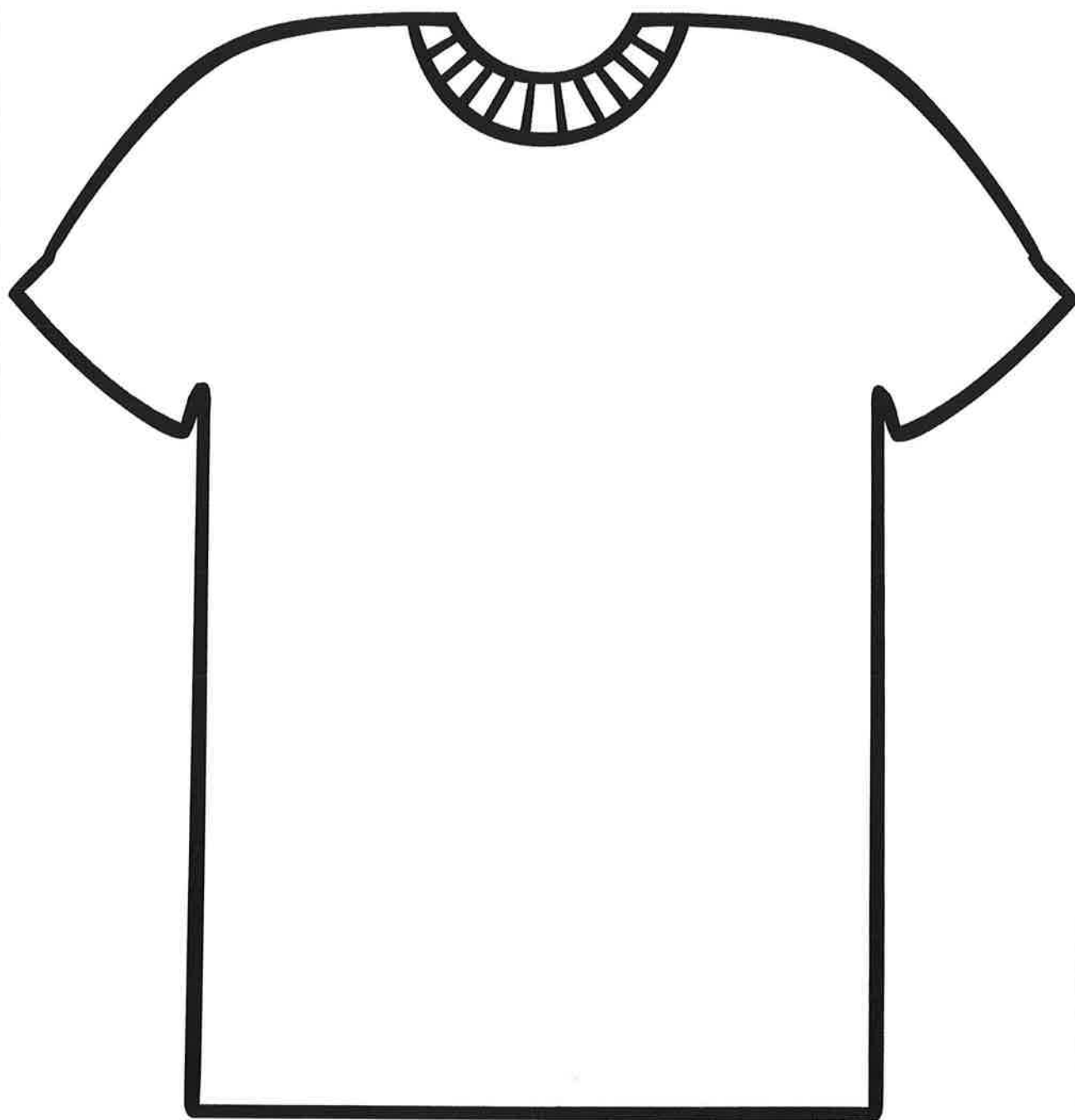
POLKA DOT JERSEY

4-39

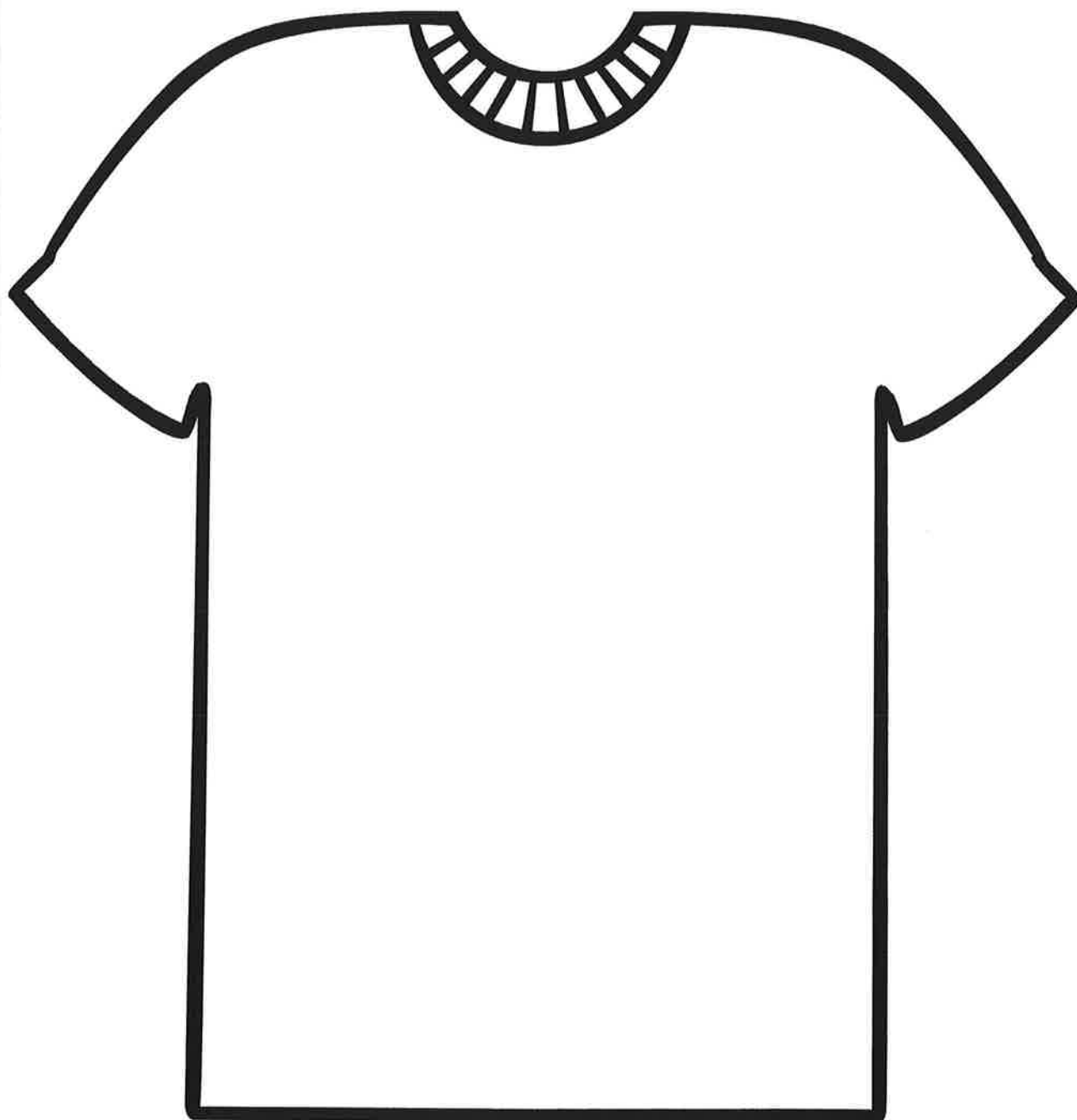


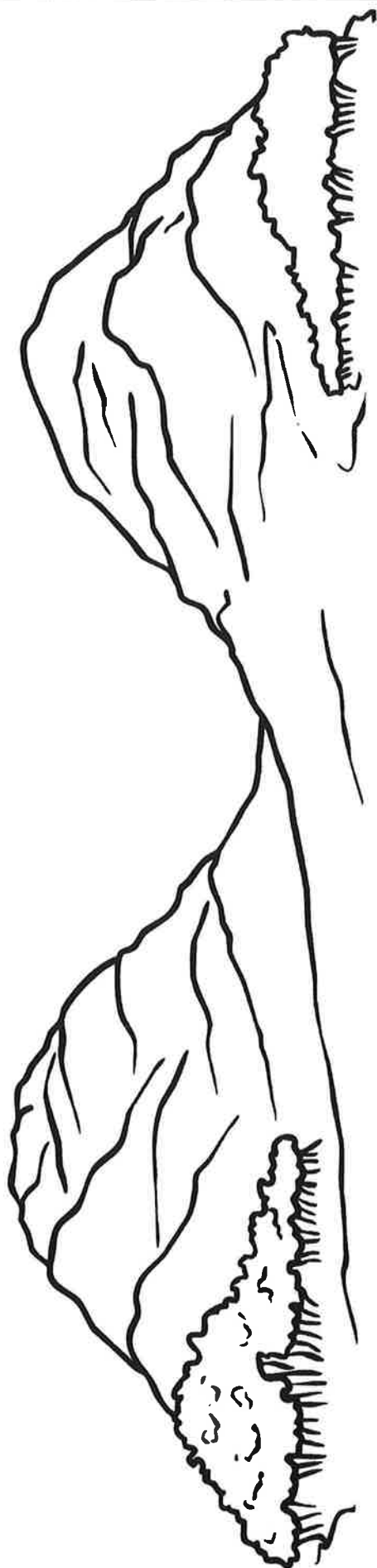
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THE GREEN JERSEY



THE YELLOW JERSEY





ANIMAL FACT POSTERS

4-43

Grades: 2 nd -8 th
of sessions: 4-6 (30-45 minute) sessions
Objective: To research and present facts on animals that live in France
Materials: French animal list (attached), Poster paper, multi-color construction paper, markers, color crayons, and coloring pencils

Introduction (5-10 minutes)

- Tell students we are going to learn about animals that live in the country France
- Ask students, what type of animals do they believe lives in France and discuss why they think so?

Session 1

Activity: (30-45 minutes)

- Students will choose, research, and learn about an animal that lives in France from the animal list.
- Have students collect ten interesting facts about that animal.(via computer or books)

Option: have students choose their animal from the *French animal* list if computers are unavailable- see attached

Session 2

Activity: 1-2 (30 minute sessions)

- Students will design their poster using the materials suggested above. Display it on a poster and in a creative manner:
 - Draw out or make their animal on the poster
 - Write their 10 facts and post it on poster
 - Design and Decorate their poster in their own creative way

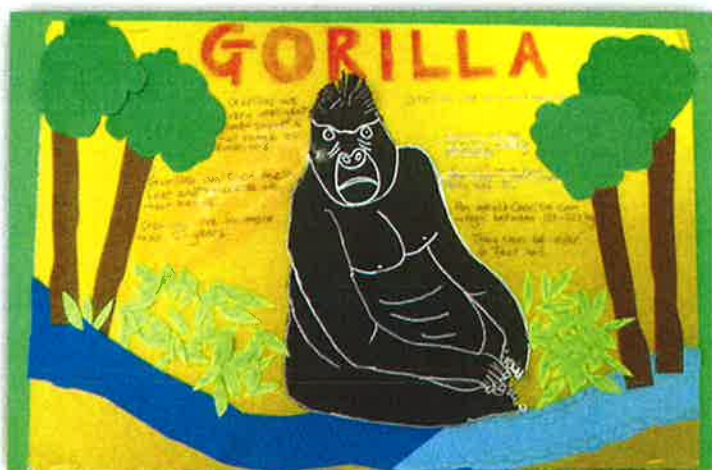
Session 3

Activity: 1-2 (20-30 minute sessions)

- Have kids present their poster by talking about it to whole class.

See poster examples on next page.....

ANIMAL FACT POSTERS



LARGE MAMMALS

Wild Boar
Roe Deer
Red Deer
Wolf
Fox
Brown Bear
Badger
Chamois
Ibex

SEMI-WILD HORSES

Camargue Horse
Ardennes Horse

SMALL MAMMALS AND INSECTS

Alpine Marmot
Hare
Ragondin
Red squirrel
Beech Marten
Genet
Lynx

Hornet, insects in France

Hornets
Praying Mantis

AQUATIC MAMMALS, ANIMALS AND REPTILES

Dolphin
Wall Lizard
Grass Snake
Jellyfish

Folding a Paper Animal

4-46

Grades 1st-8th

Materials: Printable card stock, colored pencils, markers or crayons, scissors

NOTE: follow below instructions for all paper animals attached



1. Print out any of these [Folding Zoo Animals](#) on card stock.



2. Color and cut out the paper animal.



3. You will need to properly crease your paper animal to make it stand upright. First, fold the animal along the middle and unfold.

Folding a Paper Animal

4-47

Grades 1st-8th

Materials: Printable card stock, colored pencils, markers or crayons, scissors

NOTE: follow below instructions for all paper animals attached



4. To allow the animal to stand on its legs, fold both sides near the start of the legs inwards. Unfold.



5. Notice the kite-shaped dotted lines on the neck. Fold the neck outwards along the middle line so that it is fully bent back.



6. While keeping the neck folded, starting at the base of the head, fold the head back inward.



7. Unfold. Fold the paper animal again along the middle like in Step 3.

Folding a Paper Animal

Grades 1st-8th

Materials: Printable card stock, colored pencils, markers or crayons, scissors

NOTE: follow below instructions for all paper animals attached



8. While keeping the paper animal folded along the middle, fold along the dotted diagonal line closer to the head. Fold to one side.



9. Then to the other side.



10. Again, keeping the paper animal folded along the middle, fold along the dotted diagonal farther from the head. Likewise, fold to one side.



11. And then to the other side.

Folding a Paper Animal

4-49

Grades 1st-8th

Materials: Printable card stock, colored pencils, markers or crayons, scissors

NOTE: follow below instructions for all paper animals attached



12. Unfold. With the creases in place, you are now ready to position your paper animal.



13. Fold the neck outwards again so that it is fully bent back.



14. While pinching the creased triangular area in the neck, push the torso inwards along the middle. This should cause the head to pop up slightly.



15. Starting at the base of the head, fold the head back inward.

Folding a Paper Animal

Grades 1st-8th

Materials: Printable card stock, colored pencils, markers or crayons, scissors

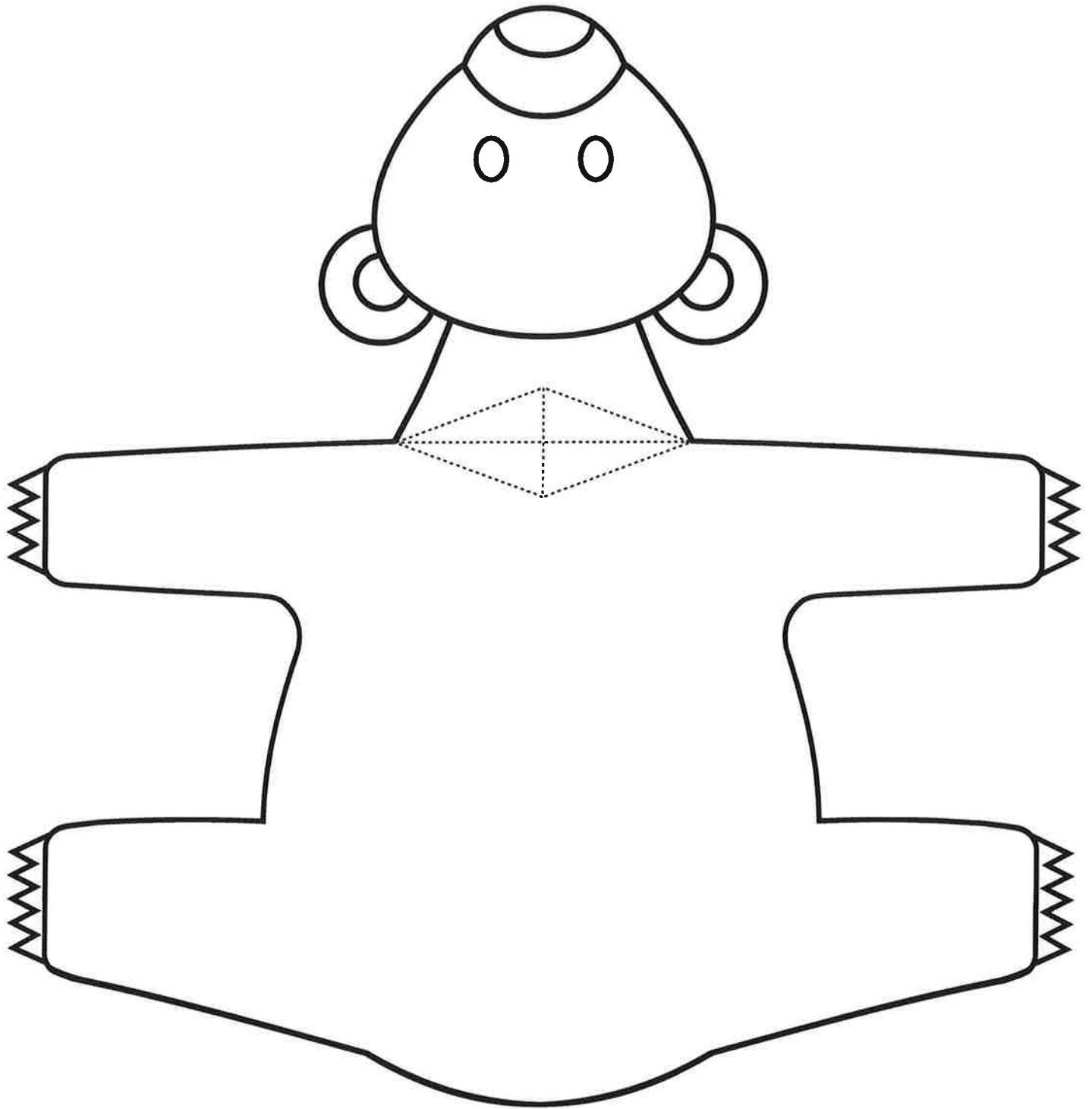
NOTE: follow below instructions for all paper animals attached



16. If your paper animal has a tail, curl it either upwards or downwards.

Place your paper animal on a flat surface to allow it to stand on its legs.

BEAR (Folding Zoo Animals)

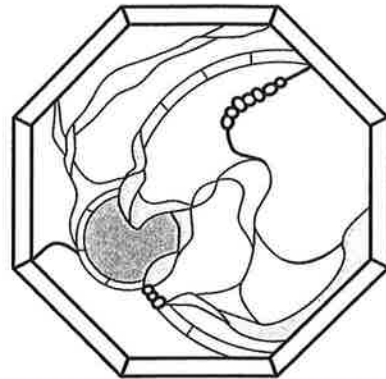


DESIGNING A STAINED GLASS WINDOW

France is filled with cathedrals, many of which were built in the Middle Ages. Cathedral windows were constructed with stained glass. The Cathedral of Notre Dame is a famous Paris landmark. Construction began in 1163 and ended in 1345.

Materials

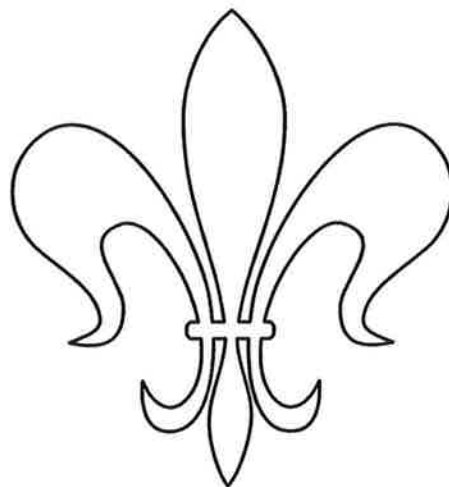
- black construction paper (large sheet)
- colored tissue paper (different colors)
- white chalk
- scissors
- white glue
- scrap paper
- pencil



Steps

1. Sketch your design on scrap paper. Your design can be a symbol that means something to you, your family, or your school. It can be a scene, a person, or a modern or ancient item.
2. Use chalk to draw the outlines of your design on the black construction paper.
3. Use scissors to carefully cut the middle areas out of your design, leaving a black strip of paper between each section.
4. Fill in the middle areas of your design with torn pieces of tissue paper glued to the black outline or together. Pieces of tissue paper may overlap. When the glue has dried, turn your artwork over to see the finished design.

The fleur-de-lis is a stylized lily.
The fleur-de-lis first became common in medieval France. It often appeared on shields and banners of kings and knights.



Mardi Gras Crown

4-53

Let your child be the king or queen of Mardi Gras by making his own shiny and spectacular Mardi Gras crown. This fun paper craft is good for pretend play, and also reinforces shape learning and basic measurement and geometry for young kids. It's good to be the king!



What You Need:

- Gold poster board
- Measuring tape
- Scissors
- Liquid glue
- Glitter
- Sequins or gemstones
- Feathers
- Stapler

What You Do:

1. Give your child some facts and history about Mardi Gras. It is a traditional winter celebration before Easter and before the week of Lent, a time when Catholics often give up something they enjoy in order to focus on their religion. "Mardi Gras" is French for "Fat Tuesday," the last day of enjoying the thing you will give up for Lent! Mardi Gras originated in France. Some French customs, such as a crown symbolizing the French King's court, are still part of Mardi Gras. The French brought Mardi Gras to America (and especially to New Orleans, Louisiana) around 1699. Every year, kings and queens of the festival are elected and crowned in lavish ceremonies.
2. Measure around your child's head, then add 2-3 inches so there will be some overlap in the crown's base for stapling the two sides together. Cut that length off a 3-inch wide rectangle from the gold poster board.
3. Cut a few 4-inch gold triangles from the poster board. Staple these to the crown base so that points of the triangles point upwards from the crown base.
4. Let your child decorate the crown base and attached triangles with liquid glue and glitter, gems, sequins, and feathers.
5. When he has finished adding decorations and the glue has dried, wrap the crown base around his head. This will help you find a good point for stapling the two ends of the crown base together. Take the crown off his head before stapling.
6. Then he can wear his crown with pride and march in any real or pretend Mardi Gras parade. Long live the king!

Painting the Shimmering Sky

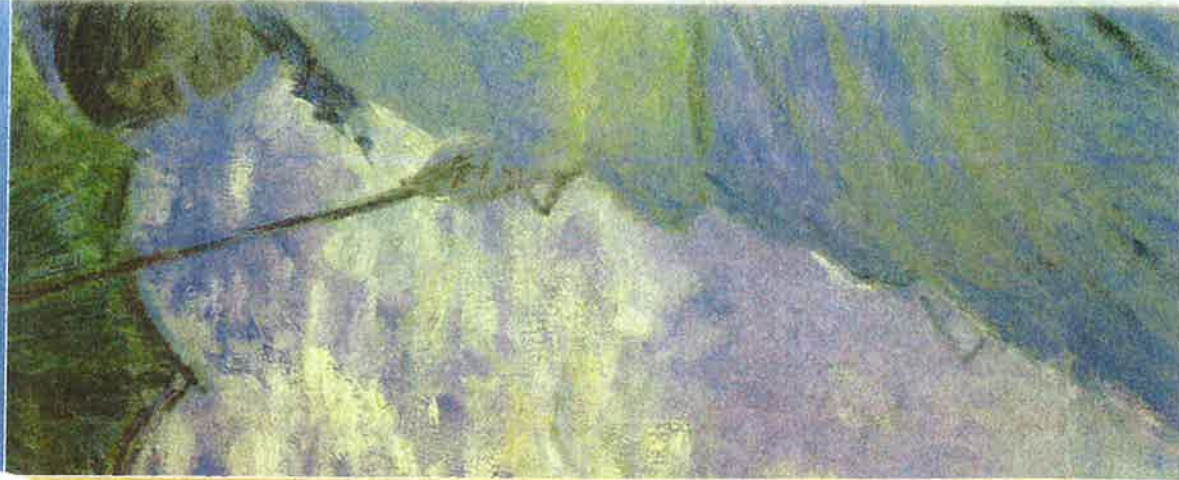
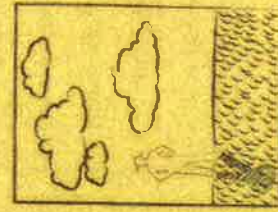
Monet loved to paint clouds. If you look closely at the wispy swirls in his painting *The Stroll*, you'll discover many different colors in the clouds.

Materials

- 2 sheets drawing paper
- Pencil
- Crayons
- Watercolor paints
- Paintbrush
- Container of water
- Scissors
- Glue stick

For additional activities like this, see *Monet and The Impressions for Kids* book

1. Draw a horizon line lightly in pencil, about a quarter of the way up from the bottom of your picture.
2. Using a white crayon, draw wispy cloud shapes above the horizon line. (You won't see the strokes on the white paper.) Add crayon splashes of other colors that you see in Monet's clouds, such as yellow and lavender.
3. Paint the sky with watercolors. Clouds will appear as the crayon resists the paint.
4. Look at Monet's grassy hilltop on the previous pages. How many colors do you see? Notice the highlights of yellow as the sun bounces off the grass. Paint the area below the horizon line with short dashes of these colors.
5. On a separate sheet of paper, draw the outline of an image. It might be a person, tree, house, or animal. Paint the image without very much detail and let it dry. Cut out the image and glue it onto your other picture.
6. Look closely at how Monet made his shadow of the woman in *The Stroll*. The shadow is dark, but not gray or black. Its shape is similar to the outline of the woman's dress because her body is blocking the sunlight and casting the shadow. Add a shadow to your picture.



CLAUDE MONET

Detail from *The Stroll*, Camille Monet and her Son Jean (*Woman with Parasol*)

Self-Portrait Project

Modigliani created portraits of people around him in his unique figurative style. His paintings are long and linear, with dark lines and bold color. Your child can create a portrait in the style of Modigliani with the help of oil pastels!

What You Need:

- White drawing paper
- Mirror
- Pencil
- Oil pastels

What You Do:

1. Invite your child to visit your local library or use the Internet to research Modigliani and learn more about his style of painting and life. He was an Italian born artist that mostly lived and worked in France, and had his share of ups and downs.
2. Now your child can explore poses for his self portrait by positioning himself in front of a mirror and copying some of the positions in Modigliani's paintings.
3. Modigliani played around with a person's body by elongating specific parts, like their neck or hands. Encourage your child to pick a body part they can emphasize in the same way and highlight in the artwork.
4. Once he's satisfied with a pose, he can use a pencil to create a light sketch of himself positioning his paper vertically.
5. Now he can use oil pastels to finish his creation, using dark lines and areas of color just like Modigliani. Encourage your child to press hard with the oil pastels and cover his entire paper, honing his fine-motor skills.

His finished self portrait can proudly be displayed somewhere in the home for everyone to see!





The Art and Science of Impressionist Color

Grades: Lower Elementary (K–2), Upper Elementary (3–5)
Subjects: Visual Arts, Science
Time Required: Two-part lesson
Two to three class periods
Author: J. Paul Getty Museum Staff

Lesson Overview

Students will learn about the Impressionist painters' use of color and how it connected to early-19th-century scientific theories about color. They will explore combinations of primary and secondary colors, experiment creating secondary colors, and create a landscape using complementary colors.

Lesson Objectives

Students will be able to:

- determine the differences between primary and secondary colors.
- gain familiarity with the vocabulary of color.
- identify pairs of complementary colors.
- experiment with combinations of primary and secondary colors to predict outcomes based on observed patterns.

Featured Getty Artwork

Sunrise (Marine), Claude Monet, 1873

<http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=133580>

Materials List

- Image of Monet's painting *Sunrise (Marine)*
- Acetate in red, yellow, and bright blue
- Colored art tissue paper torn into long strips
- Liquid starch or white glue thinned with water to the consistency of gravy
- Small paper cups to hold glue or starch
- Paintbrushes
- Wax paper
- Water for rinsing

Lesson Steps

1. Show the students the image of Monet's *Sunrise (Marine)*. Before beginning the activity, cover the title of the painting. Have them look at the image closely and carefully. Ask the students the following questions and list their observations.
 - Look at the painting for 30 seconds. Then close your eyes—what was the first thing you noticed about the painting? (Answers will include the sunlight, the sail boats, and the water. Inform students that all of their answers are correct—Claude Monet was interested in creating works of art with all of those things in them.)
 - How many people can you find in this painting? What do you think those people are doing?

The Art and Science of Impressionist Color

- What time of day do you think it is in the painting? What do you see that makes you think so?
 - What colors do you see in the painting? Refer to “Questions for Teaching” to introduce the concept of complementary colors.
2. Give students the background information about the painting and the artist. Inform students that Monet painted *en plein air*, or outdoors, and that this painting was one that the artist painted directly from nature. He thought it was important to capture what he saw while working outdoors—his impression of the scene he painted on his canvas. This painting shows the kind of attention Monet paid to the world around him.
 3. Ask students to think about the colors in the painting. As an exercise in cooperative learning, assign each student a piece of colored acetate in red, blue, or yellow. Encourage students to work together in groups to create secondary colors by combining their colored pieces of acetate. Students will discover how red and blue make violet, blue and yellow make green, and yellow and red make orange.
 4. Present students with a color wheel for further reference. Explain that colors across from each other on the color wheel are called *complements*. Show the students how true complements will visually “vibrate,” appearing brighter and more intense when placed next to one another. (It will be useful to explain to students about “true” color: many pigments are not pure or “true” color mixtures. They have extra pigments added that will prevent the clear visual effects between the complementary colors.) Point out Monet’s use of complementary colors in his painting *Sunrise (Marine)*. Invite students to identify the various places where they can see the artist using complementary colors.
 5. Explain to students that they will be experimenting to create secondary colors. Distribute tissue paper squares to students. Encourage students to combine squares and experiment with creating various secondary and complementary color groups. Introduce students to the names of all the colors. Give students color wheels to compare and check their work. This activity would be most successful if students can layer tissue paper squares and hold them up against a window for the brightest effect.
 6. Using Monet’s *Sunrise (Marine)* as inspiration, students will create their own landscapes by layering tissue paper into complementary color compositions. (Prior to creating artworks, it may be helpful to discuss or look at different types of landscapes, including local landscapes surrounding their school.) Prepare for the art activity by tearing art tissue into different-sized shapes, including strips long enough to cover the wax paper background horizontally. Higher level students could be encouraged to tear their own tissue into the shapes they need. Distribute pieces of art tissue and white paper backgrounds.
 7. Show students how to arrange layers of tissue paper over the wax paper background. The edges of the tissue paper should hang over the edges of the wax paper. Encourage students to use combinations of primary and complementary colors arranged next to each other. Students should experiment to arrange their landscapes—simulating rows of mountains, waves in the ocean, or clouds in the sky. After students have designed their landscapes, distribute the paintbrushes and cups of glue or starch. Have students paint the glue over the surface of the wax paper and drop the tissue paper on top. Students will collage the layers of tissue paper into place. Add glue over the tissue paper composition

The Art and Science of Impressionist Color

before adding successive layers of tissue paper. The glue will make the tissue more transparent, demonstrating the variety of secondary and complementary colors created in this activity. After students have completed their landscape, encourage them to paint a final layer of glue over the top of their artwork. Set the landscapes aside and allow them to dry.

8. Hang or arrange finished landscapes and encourage students to describe the various colors they see within their projects. Ask students to identify areas of complementary colors. Show students how layering complementary colors will create grey when placed one over the other. Using Monet's painting *Sunrise (Marine)* as inspiration, students can create titles for their works based on the type of landscape they have created.

Assessment

Students will be assessed based on the following:

- their understanding of the use of primary colors to create secondary colors.
- their ability to describe the process of creating secondary colors.
- their ability to layer colors to create secondary and complementary colors.

Extensions

- Students can continue the experiment with colored squares of tissue paper discussed in lesson steps 3 and 4 to include shades and tints. After students create secondary colors, they can then create shades by layering over their artworks with black tissue paper. They can create tints by layering over their artworks with white tissue paper. This activity would work best if students can hold their experiments up against a window so the light shines through and illuminates the shades or tints.
- Students can create color wheels using the same tissue paper squares, arranging the overlapping colors to create secondary colors and then pasting into place with either liquid starch or glue. Trim the edges of extra wax paper, and students will be able to hang the color wheels in the window to observe a variety of primary, secondary, and complementary colors.
- Students can add details to their completed landscapes by painting over them using complementary colors. Students may also use the silhouetted forms from Monet's *Sunrise (Marine)* as an inspiration for their painted additions.
- For a second-grade lesson:
Identify the areas of the painting where you see cool and warm colors. Use colored tissue or acetate and allow children to arrange all warm or cool colors in groups. Have students brainstorm to determine what kinds of moods or feelings are associated with particular colors (e.g., "I'm seeing red" or "I'm feeling blue"). Have students create a landscape out of tissue paper choosing either a warm or cool palette. Talk together as a group to explore the moods or feelings inspired by the students' landscapes.

The Art and Science of Impressionist Color

Standards Addressed

Common Core Standards for English Language Arts

Grades K–5

SPEAKING AND LISTENING

- K.1 Participate in collaborative conversations with diverse partners about kindergarten topics and text with peers and adults in small and larger groups.
- K.4 Describe familiar people places, things, and events, with prompting and support, provide additional detail.
- 1.3 Ask and answer questions about what a speaker says in order to gather additional information or clarify something that is not understood.
- 1.4 Describe familiar people places, things, and events, with relative details expressing ideas and feelings more clearly.
- 2.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather information, or deepen understanding of a topic or issue.
- 2.4 Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audible in coherent sentences.
- 3.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.
- 3.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.
- 4.3 Identify the reasons and evidence a speaker or media source provides to support particular points.
- 4.6 Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See grade 4 Language standards 1 and 3 for specific expectations.)
- 5.3 Summarize the points a speaker or media source makes and explain how each claim is supported by reasons and evidence, and identify and analyze any logical fallacies.
- 5.6 Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See grade 5 Language standards 1 and 3 for specific expectations.)

Visual Arts Content Standards for California Public Schools

Grade 1

- 1.0 Artistic Perception
- 1.3 Identify the elements of art in objects in nature, in the environment, and in works of art, emphasizing line, color, shape/form, and texture.
- 2.0 Creative Expression
- 2.2 Mix secondary colors from primary colors and describe the process

Grade 2

- 1.0 Artistic Perception
- 1.2 Perceive and discuss differences in mood created by warm and cool colors.



The Art and Science of Impressionist Color

2.0 Creative Expression

2.4 Create a painting or drawing, using warm or cool colors expressively.

Grade 3

1.0 Artistic Perception

1.2 Describe how artists use tints and shades in painting

1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

2.0 Creative Expression

2.2 Mix and apply tempera paints to create tints, shades, and neutral colors.

Grade 4

1.0 Artistic Perception

1.1 Perceive and describe contrast and emphasis in works of art and in the environment.

1.3 Identify pairs of complementary colors (e.g., yellow/violet, red/green, orange/blue) and discuss how artists use them to communicate an idea or mood.

4.0 Aesthetic Valuing

4.5 Describe how the individual experiences of an artist may influence the development of specific works of art.

Science Content Standards for California Public Schools

Grade 2

Investigation and Experimentation

4.a Make predictions based on observed patterns and not random guessing.

4.b Compare and sort common objects according to two or more physical attributes (e. g., color, shape, texture, size, weight).

Grade 3

Physical Sciences

2.c Students know the color of light striking an object affects the way the object is seen

Grade 4

Investigation and Experimentation

5.d Predict the outcome of a simple investigation and compare the result with the prediction.



J. Paul Getty Museum
Education Department

When Impressionism Was a Dirty Word

Information and Questions for Teaching

***Sunrise (Marine)*, Claude Monet**

Sunrise (Marine)

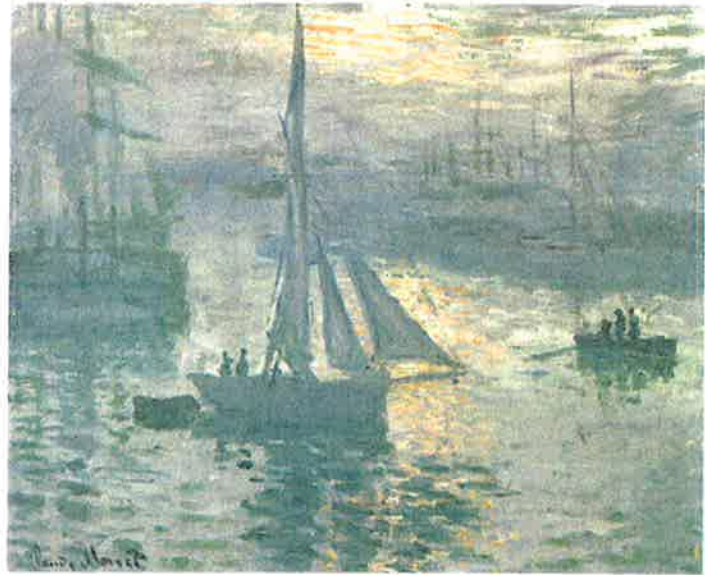
Claude Monet

French, Giverny, March or April 1873

Oil on canvas

19 1/4 x 23 1/2 in.

98.PA.164



Questions for Teaching

Describe what you see in this painting.

What colors do you see in this painting?

Now that you've noticed the colors, what can you see reflected in the water? What colors can you find that show the reflections? What colors does the artist use to show the water? To show the light?

Describe all the areas where you can find the complementary colors orange and blue.

Look closely at the visible brushstrokes that make up this painting. Describe the kinds of marks the artist made with his paintbrush to create the water. Describe the kinds of marks he made to create the sky. Where in the painting do you notice the different kinds of marks? Show me with your hands the kinds of movements you would make to paint these marks.

We know that Monet was painting this view outside, at sunrise. Where do you find evidence of the sun rising in the painting?

Background Information

In the muted palette of the emerging dawn, Claude Monet portrayed the industrial port of Le Havre on the northern coast of France. The brilliant orange of the rising sun glimmers amid the damp air and dances on the gentle rippling water, lighting up its iridescent blues and greens. Barely discernible through a cool haze, pack boats on the left billow smoke from their stacks. *Sunrise (Marine)* exemplifies Monet's *plein air*, or "outdoor," approach to painting. The informal and spontaneous brushstrokes establish this picture as one of the first works, along with the famous *Impression: Sunrise* at the Marmottan Museum in Paris, painted in the Impressionist style that was to make him famous. The ephemeral play of light, water, and air would remain Monet's subject for the rest of his career.

Although Impressionist painters like Claude Monet never officially linked their artistic movement to the science of their time, certain scientific discoveries did resonate with their beliefs about the use of color in painting. Scientists were interested in the connections between white light, the

Sunrise (Marine), Claude Monet

color spectrum (like the rainbow), and its effects on the human eye. Impressionist painters used a new, bold range of artificially synthesized colors to reproduce the world as they saw it. In the mid-nineteenth century, chemist Michel-Eugène Chevreul published his "law of simultaneous color" documenting the powerful optical effects created when complementary colors (those opposite one another on the color wheel) are placed next to each other. Chevreul also designed a color circle to show the precise relationships between colors. Colors on the blue side are termed "cool" colors and appear to recede in space; colors on the red side are "warm" colors and seem to advance. Monet often used complementary colors, applied in short, visible slashes of paint, to create vibrant visual effects that mimicked the impressions of light and atmosphere he observed in nature.

About the Artist

Claude Monet, (French, 1840—1926)

"Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you."

—Claude Monet

Claude Monet was a successful caricaturist in his native Le Havre, but after studying *plein air* landscape painting, he moved to Paris in 1859. He soon met future Impressionists Camille Pissarro and Pierre-Auguste Renoir. Renoir and Monet began painting outdoors together in the late 1860s, laying the foundations of Impressionism. In 1874, with Pissarro and Edgar Degas, Monet helped organize the Société Anonyme des Artistes, Peintres, Sculpteurs, Graveurs, etc., the formal name of the Impressionists' group.

During the 1870s Monet developed his technique for rendering atmospheric outdoor light, using broken, rhythmic brushwork. He received little but abuse from the public and critics alike, who complained that the paintings were formless, unfinished, and ugly. He and his family endured abject poverty. By the 1880s, however, his paintings started selling. Pissarro accused him of commercialism, and younger painters called him *passé*, for he remained loyal to the Impressionists' early goal of capturing the transitory effects of nature through direct observation. In 1890 Monet began creating paintings in series, depicting the same subject under various conditions and at different times of the day. His late pictures, made when he was half-blind, are shimmering pools of color almost totally devoid of form.

Shadowbox Bedroom

4-63



Grade: 3rd-8th

Objective: Students will explore Vincent van Gogh's painting *The Bedroom* and design your own bedroom in a shoe box. This activity includes discussion questions and an art-making activity.

Materials Needed:

- Shoebox
- Paper
- Watercolors
- Paintbrush
- Cup of water

Introduction:

Van Gogh created many paintings to decorate his yellow house in southern France, including this view of his bedroom called, simply, *The Bedroom*. He also painted still lifes of flowers and landscapes of the countryside. Although he lived alone at the time he painted the bedroom, van Gogh wanted to invite other artists to visit him and live in Arles. He hoped to form a community of artists in the south of France, but this plan never came about.

Discussion Questions:

Look at the painting carefully.

- What objects has van Gogh painted in his bedroom? What would you add?
- How do the colors make you feel?
- Does the room look inviting? Why or why not?

Shadowbox Bedroom

4-64

Steps:

1. Cut one or more "windows" out of the sides of a shoebox, leaving the left side of each window uncut so that it can be opened and closed. Imagine what is outside the window and draw it on the moveable flap.
2. Decorate the "floor" and "walls" of the shoebox as if it was a bedroom. Consider using fabric for a rug and patterns from magazines and gift wrap for wallpaper. Add curtains to the windows if you'd like.
3. Cut out pictures of furniture from magazines and paste them inside the room. You may also want to construct your own furniture out of small boxes and other household objects.
4. On small pieces of paper, draw pictures for the walls of your "bedroom" and paste them into the shoebox.
5. Use paper or other household objects to create other items for the room (extra pillows, books, toys, a bathrobe).



Hats Off



Grades: K-5

Objective: Students will learn about the painter Degas' print out and decorate their own hat with crayons or markers.

Materials Needed:

- Printout of the hat (attached)
- Crayons
- Markers

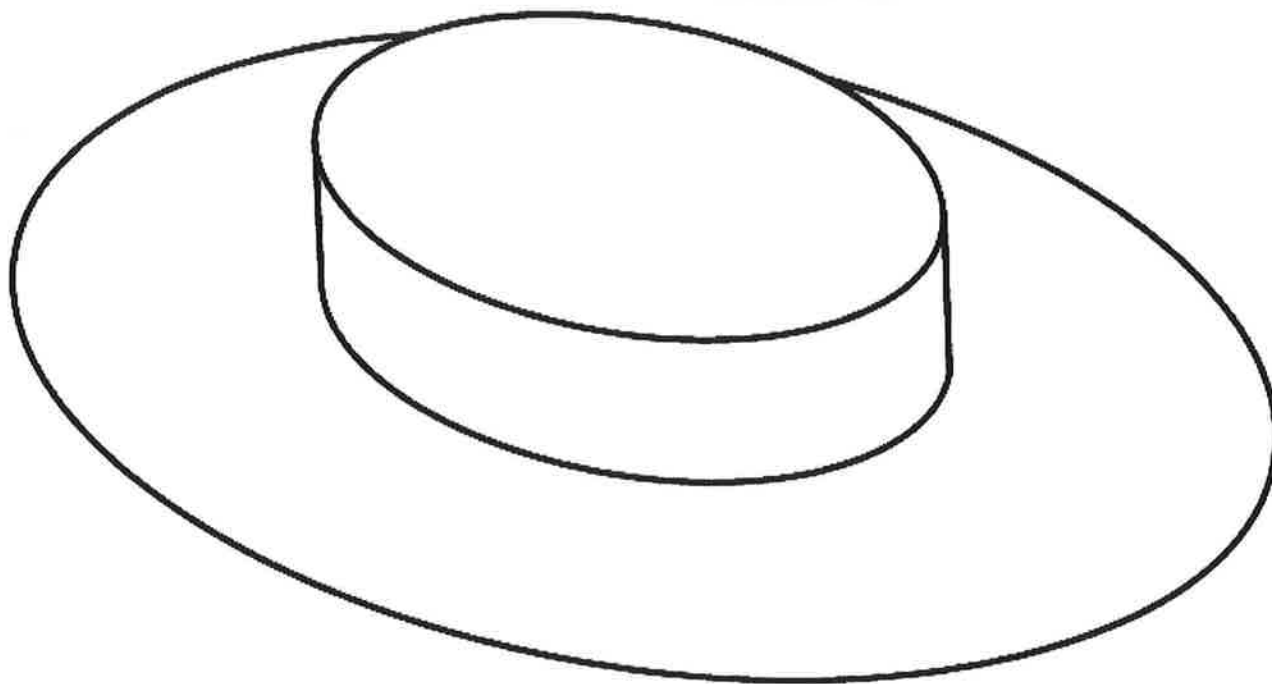
Introduction:

A milliner is a person who makes hats. Imagine you are watching this young milliner from Degas' painting *The Millinery Shop* decorate a hat through a shop window. Can you see the pins in her mouth and the gloves she wears to protect the fabric?

Discussion Questions:

When we buy hats or caps today, we don't usually see how they are made.

- Have you ever bought something that you saw being made?
- How do you think hats are made today?



Reflections in Water

4-67



Grades 2nd-8th

Objective:

Students will create their own Impressionist reflections and explore water and reflections in nature and in painting. This activity includes discussion questions and an art-making activity.

Materials Needed:

- Large bowl of water
- Paper
- Watercolors
- Paintbrush
- Cup of water

Introduction:

In the painting *On the Bank of the Seine, Bennecourt*, 1868, Impressionist artist Claude Monet was interested in capturing reflections on a river. His future wife, Camille Doncieux, is the woman enjoying the view.

Discussion Questions:

Look carefully at this work.

- What is reflected in the river?
- How do the artist's brush strokes and use of color suggest movement in the water?
- Where do you think the artist was when he painted this scene?
- Describe your feelings when you look at this image.



Steps:

1. Place a bowl of water near a window and see what it reflects when the water is still.
2. Stir the water gently with your finger and discover what happens to the reflection.
3. Paint a scene that shows a lake, pond, or river that reflects its surroundings. Will the reflections in your painting be still or wavy?

Madeline Craft

Contributed by Leanne Guenther

This is a fun and simple color, cut and paste paper craft that uses a toilet paper roll as a base to give it a three dimensional effect.

Madeline is SO funny (or so says my daughter). I watched one of the movies and didn't quite get the humour, but it was fun listening to Tasha giggle.

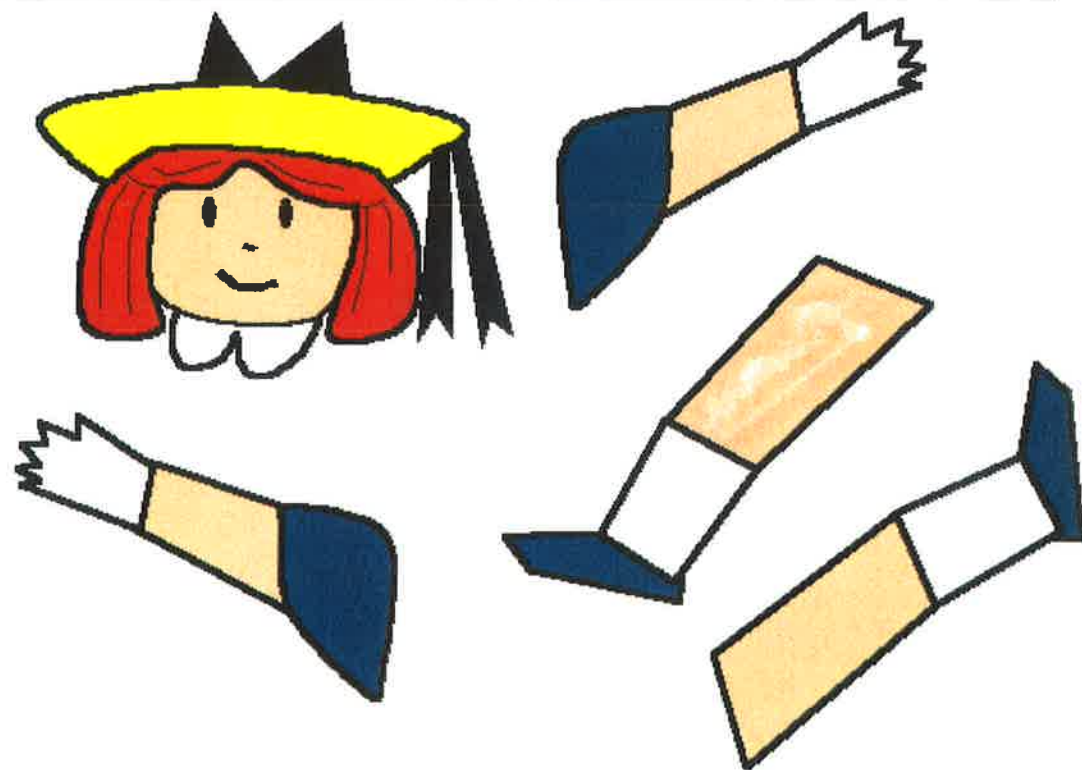
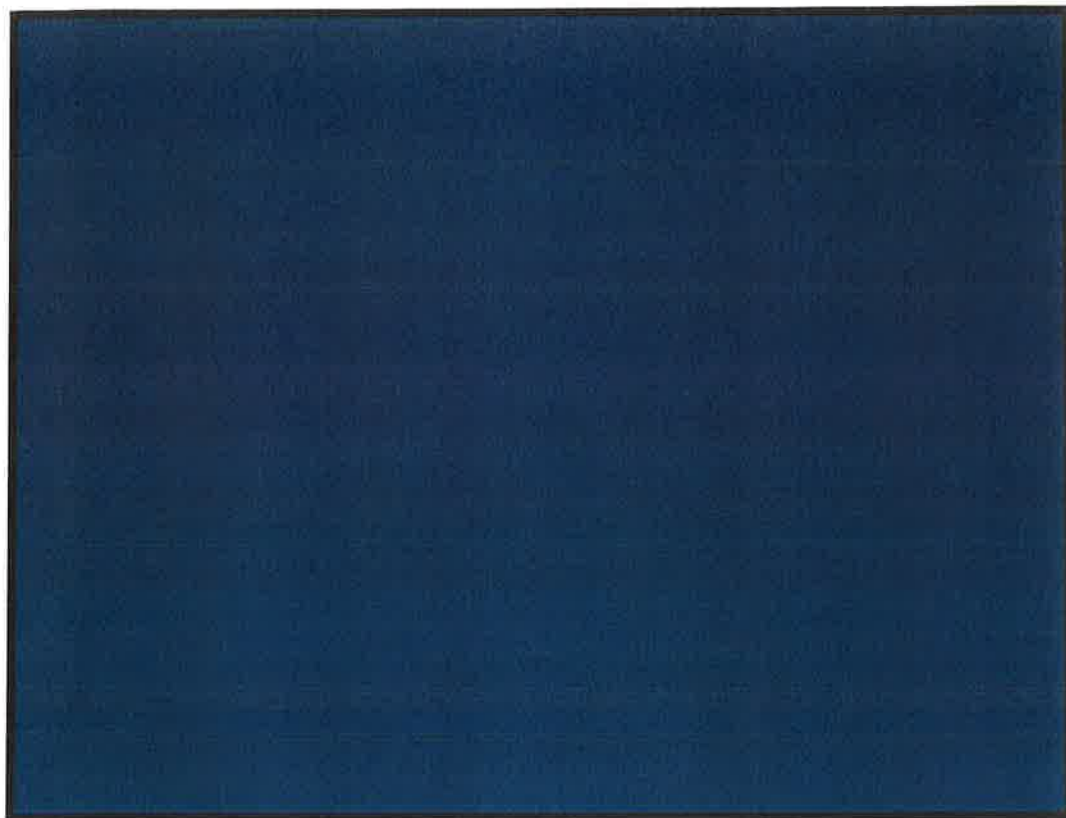
Materials:

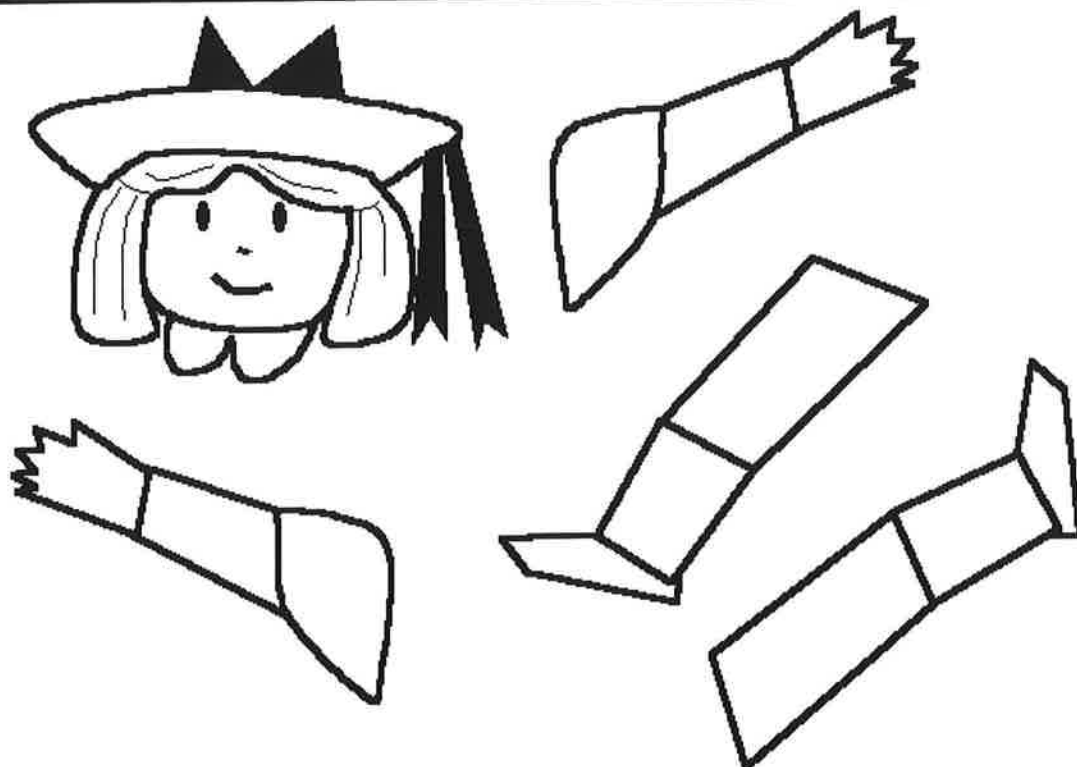
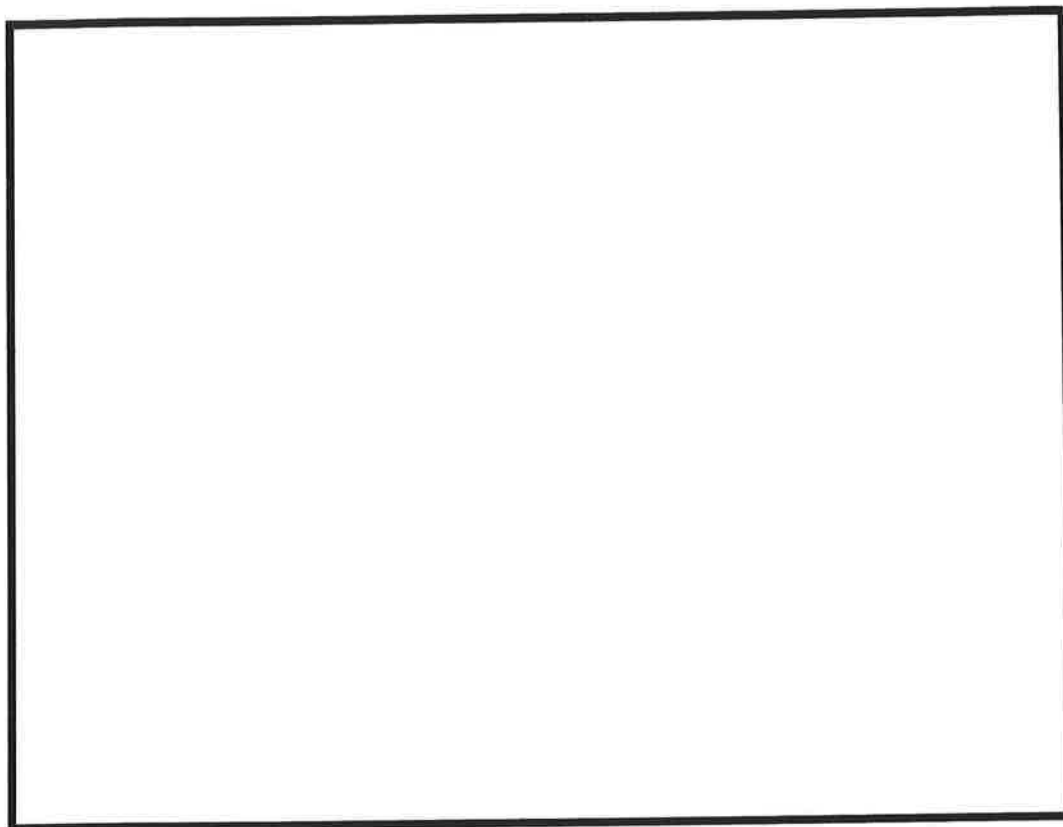
- a toilet paper tube
- a printer,
- a piece of paper
- some crayons
- scissors,
- glue



Instructions:

- Print out the craft template of choice.
- Color (if using the black and white version of the craft) and cut out the template pieces.
- Glue the large rectangular piece on first to cover the tube.
- Glue on the head, arms, and legs.
 - We glued the legs onto the toilet paper roll so she looked like she was sitting. Then we bent them at the knees so they hung over the edge of the mantle.
 - If I did the craft again, I would trim the toilet paper roll a little shorter (I'd take off about an inch and a half) to make her a bit more proportional (ours has an awfully tall body!)





Fashion Designer Tribute

Grade: 4 – 8th Grade

Objective: Students research famous fashion designers and showcase their major designs in this interactive assignment. Students pay tribute to their fashion designer by creating new, original pieces inspired by the works of their designer. Students then present and share their designer with the rest of the class. Any part of this project can be used for instant bulletin board displays or hang the sketches and see if students can “name the designer” based on the drawings.



Set

- Project the scrambled list of designer first names and last names onto the SMARTBOARD and have students try to match to create actual fashion designers. Go over the answers to see how many they put together correctly.
- Next, have them write down who they believe to be the top ten legendary fashion designers. Share lists and write on the board.
- Read through **10 Most Famous Fashion Designers** and have students place a star beside those that made the list.

Materials

- Projector & Screen or SMARTBOARD
- Computer
- Colored Pencils & Markers
- 10 Most Famous Fashion Designers handout

Activities

- Use the above activities as a springboard into a discussion about the influences these iconic designers have had on the fashion industry throughout history. That being said...
- Assign the Fashion Designer Tribute project and either randomly assign or allow students to select and sign up for a fashion designer to learn more about. Either way, only one designer per person/team is allowed
- Students will use their computer to research background information pertaining to their fashion designer and complete the template provided. Students will print and cut a picture of the designer and three major fashion designs of their line. The rest can be neatly and creatively filled out with markers.
- Students will then create 3 totally new, original pieces (clothing, footwear or accessories) inspired by this designer and explain how they incorporated the designers “signature” into their pieces. These will be sketched with colored pencils on the templates provided below. Sketches can be created vertically or horizontally with explanations written on the back of each new design.
- Finally, students will share their designer and new creations with the class. If you want students to take notes on the designers, then the sketches can be used as a review activity (instead of shared during presentation) titled “Name that Designer” where students have to identify the designer by the notes they took from the presentations.
- In the end, any part of this project can be used as a bulletin board display for all to see and learn about fashion designers throughout time.

Fashion Designers Tribute

Intro: See how well students know fashion designers. Here they have to match a first name with a last name (see end of lesson for key).

Project this onto the SMARTBOARD. If you do not have a SMARTBOARD you can use an overhead.

Calvin	Carolina	Christian	Coco	Armani	Cardin	Chanel	Choo	Dior
Domenico	Donatella	Donna	Giorgio	Dolce	Ford	Gabbana	Galliano	Garavani
Jimmy	John	Karl	Louis	Marc	Herrera	Hilfiger	Jacobs	Karan
Michael	Miuccia	Pierre	Ralph	Stefano	Kors	Lagerfeld	Lauren	McCartney
Stella	Tom	Tommy	Valentino	Vera	Prada	Saint-Laurent	Versace	Vuitton
		Yves					Wang	

From this list, ask students to brainstorm who they believe to be the top 10 legendary fashion designers. Ask students to share and write them on the board.

View: Top 10 Most Famous Fashion Designers of All Time and have students place a star beside those they got correct.

Discuss: Many of these iconic designers have had major influences on fashion throughout history. In the assignment you are about to do, you are going to pay tribute to one of them by show casing their designs and influences. You will also be challenged to create 3 new pieces inspired by the work of the designer you've researched. You will be sharing all of this with your class mates. See guide sheet for details.

List of Fashion Designers:

By Country: https://en.wikipedia.org/wiki/List_of_fashion_designers

Selection of designers will be decided based on the class. Possibilities include:

- ☐ Students select and sign up for a designer—only one designer per person
- ☐ Teacher creates a list of designers and students select and sign up for one—again, only one designer per person
- ☐ Teacher creates a list and cuts names apart and places them in a basket and students randomly select their designer. Students may trade among themselves if they desire.

Key to Name Game Matches: Calvin Klein, Carolina Herrera, Christian Dior, Coco Chanel, Domenico Dolce, Donatella Versace, Donna Karan, Giorgio Armani, Jimmy Choo, John Galliano, Karl Lagerfeld, Louis Vuitton, Marc Jacobs, Michael Kors, Miuccia Prada, Pierre Cardin, Ralph Lauren, Stefano Gabbana, Stella McCartney, Tom Ford, Tommy Hilfiger, Valentino Garavani, Vera Wang, Yves Saint-Laurent